Lugt 15122

A

CATALOGUE

OF THE

GENUINE SMALL COLLECTION OF

ITALIAN, FLEMISH, AND DUTCH

PICTURES,

OF

SIR JOHN DEAS THOMPSON, Deceased,

Removed from Farleigh Priory, Kent,

AND SOLD BY ORDER OF HIS EXECUTORS;

Comprising a pair of beautiful Fruit and Flower Pieces, Chef-d'œuvres of Van Huysum; a capital work of Pannini; and Specimens of the following Masters:

CARRACCI	MURILLO	P. LASTMAN	GRYEFF
S. ROSA	V. HARPE	REMBRANDT	V. BERGEN
ALBANO	FRANCKS	DECKAR	ORIZONTI
PANNINI	RUBENS	V. DER POEL	GLAUBER
L. GIORDANO	J. MIEL	BEGA	HAUSSMAN

Also another small private Collection, which includes the celebrated Marriage of St. Catherine, by Van Dyck, formerly in Bath House; a Landscape by Ruysdael; a Church-piece by P. Neefs; two Pictures by Backhuysen; also a pair of Landscapes by Turner, R.A.; and Specimens of Sir D. Wilkie, R.A., Stanfield, R.A., Stothard, Jackson, Howard, R.A., Pickersgill, R.A.; and several very fine Portraits by Sir Joshua Reynolds;

WHICH

Will be Sold by Auction, by

Messrs. CHRISTIE & MANSON,

AT THEIR GREAT ROOM,

8, KING STREET, ST. JAMES'S SQUARE,

***On SATURDAY, JUNE* 23, 1838,**

AT ONE O'CLOCK PRECISELY.

May be viewed three days preceding, and Catalogues had, at Messrs. CHRISTIE and MANSON's Offices, *King Street, St. James's Square.*

From the library of
Frank Simpson

1838
June 23
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CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot in dispute shall be immediately put up again and re-sold.

II. No Person to advance less than 1*s.*—above Five Pounds, 5*s.*—and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, in part of Payment of the Purchase-Money, *if required;* in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

IV. The Lots to be taken away, with all Faults and Errors of Description, at the Buyers' Expense and Risk, within two Days from the Sale; Messrs. CHRISTIE and MANSON not considering themselves answerable for the correct description or authenticity of any Lot.

V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the Money must absolutely be paid on the delivery.

VI. Upon failure of complying with the above Conditions, the Money deposited in part of Payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the Deficiency (if any) attending such Re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, JUNE the 23rd, 1838,

AT ONE O'CLOCK PRECISELY.

THE COLLECTION OF THE LATE SIR JOHN DEAS THOMPSON, REMOVED FROM FARLEIGH PRIORY, KENT.

After Rembrandt .	1	Utenbogardus
De Heem	2	Flowers—two
Netscher	3	A small portrait, a man's head, and a Magdalen
Williams	4	A moonlight
Gryeff	5	Dogs and game—a pair
A. Grimer, 1535. .	6	A landscape, with bird-catchers, and the companion
Francks	7	Achilles among the daughters of Lycomedes
Cuyp	8	A Dutch river-scene, moonlight
Rubens	9	Thomyris, after
Deckar	10	The walls of a Dutch town, after
L. Giordano . . .	11	An historical subject
Smith of Chichester .	12	A landscape
V. der Poel . . .	13	A town on fire
Bega	14	Interior, with figures gambling
S. Rosa	15	Roman ruins, with gipsies
Bate	16	A view on the Thames, with boats
Jan Miel	17	Italian peasants with cattle, in a landscape
Ditto	18	The companion picture
Orizonti	19	A sea-port in the Mediterranean
P. Lastman . . .	20	St. John preaching in the Wilderness
V. Bergen . . .	21	Peasants and cattle, in a landscape
Hausman	22	A landscape, with a sandy bank and figures

Van der Vinne . .	23	The Acts of Mercy; scene in an Italian town; *an interesting and capital picture*
PANNINI . . .	24	The Coloseum and other Roman ruins, with sculpture and figures; *a capital specimen*
Murillo	25	The Nativity
Rigaud	26	Portrait of La Marquise de la Revaliere, as the Magdalen
Albano	27	Bathsheba at the bath
Torenvliet . . .	28	A Dutch farm
Glauber and Lairresse	29	A mountainous landscape, with figures
Van Harpe . . .	30	A subject from Roman history; *a capital specimen*
Carracci	31	Polyphemus and Galatea; *a grandly-composed and richly coloured picture*
VAN HUYSUM .	32	A GROUP OF FRUITS AND FLOWERS; *beautifully composed, a capital chef-d'œuvre. This and the companion were formerly in the Collection of Marie Antoinette, and presented by her to Madame de Lamballe*
Ditto	33	A SCULPTURED VASE WITH A RICH GROUP OF FLOWERS; *the companion picture*

A DIFFERENT PROPERTY.

Guyot	34	An oratoire, in a landscape
Guet	35	A walnut-seller
Rombouts . . .	36	A landscape, with figures
L. van Leyden . .	37	Christ and the woman of Samaria
Artois	38	A view in the plain of Waterloo, with figures
G. Poussin . . .	39	A landscape, with figures
Ruysdael	40	A landscape, with figures
Breughel	41	A landscape, with buildings and figures

The following to Lot 65 *are the Property of a Gentleman, who has lately left his Residence at Kensington.*

Barlow	42	Poultry—peacock, hen, and chickens, outside a park-fence
Bout and Bodwhyns .	43	The entrance to an Italian villa, out of which several travellers are seen *en route*

Backhuysen . . .	44	A state-yacht going into harbour, with vessels in the offing
Van Balen . . .	45	The Assumption of the Virgin; a cabinet specimen, on copper
Barlow	46	Water-fowl, chiefly ducks, in a creek
W. V. Velde . . .	47	A calm—in which are two sloops in front, and several others in the offing; a pleasing cabinet picture
Van der Neer . . .	48	Evening view—a sand-bank in the front, on which is a fisherman, two vessels in the offing, and a fort in the distance
Bout and Bodwyns .	49	Italian villa, with cattle and many figures. The trees which adorn this picture are light and well touched
Boucher	50	Leda reposing on a rock
Albano	51	Pan and Syrinx. The subject is beautifully treated, the drawing good, and the colouring true—on panel
Corn. Zachtleven .	52	View on the Rhine; several vessels in the front, two or three groups of figures busily employed in repairing one of them; a great extent of country, bounded on each side by lofty mountains; *very delicately painted*
Carlo Maratti . .	53	The triumph of Galatea; in the front Galatea gracefully seated on a car, accompanied by her attendants; on the left, on a rock, is a Cyclops; on the right, some tritons are sporting; in the distance land is observed; *very richly coloured*
Van der Poel, signed 1656 . . .	54	Town of Scheveling, fish-market; on the right a woman cheapening fish; farther on a quack doctor vending his nostrums to a crowd round his stall; on the left a beggar asking charity of an oyster-merchant, who feigns sleep; *from the sale of Mons. Auguste Miron, of Orleans, at Paris,* 1823
Adr. Van Ostade, signed 1649 .	55	Interior; a smoker, sitting at his ease on a three-legged stool, his left arm resting on a barrel whilst he fills his pipe, occupies the centre; between the barrel and the chimney, an old man, seated, his back towards the spectator—on panel; *from the sale of Mons. Auguste Miron, of Orleans, at Paris,* 1823
Watteau	56	*Le Noce*; an early production of the artist, composed in the *goût* of Teniers; *a very pleasing and interesting picture*
Bern. Van Orley. .	57	Virgin and Child; the virgin seated on a rock, supporting on her lap the infant Jesus. The drawing of these two figures is perfect, the folds of the drapery finely cast; *on thick Italian panel, arched top*

Lucas Van Uden and Rubens, signed 1652 . . .	58	Landscape; on the foreground are several figures and sheep by Rubens, sheltered by a hanging wood; on the right a meandering river, and a vast extent of country, bounded by a large town; *from the cabinet of Mons. Godefroi and of Mons. Erard*
Adr. Brauwer . .	59	Interior; a boy, sitting on a chair, one foot resting on a low bench, holds a glass of wine, whilst at a door half open is his mother in a scolding attitude—on panel
Ern. Dietrich . .	60	Landscape—view in the manner of Salvator, consisting of a mountainous country, intersected by a river; in the first plan a fisherman and a woman; *a highly-finished cabinet picture*
Brauwer	61	Interior; a man playing a flute to a dancing-dog; behind him an old man holding a cat; on the right a barrel, with a music book on it, admirably painted on panel
Karl du Jardin . .	62	Landscape, in the foreground of which is introduced a grey-hound capitally painted; a coursing party in the distance
Brauwer	63	Musician at a cottage-door, round him several figures listening to the music
Teniers	64	Landscape; on the foreground two men in conversation; in the middle distance a screen of trees and the village-church
Ruysdael and Wouvermans . .	65	Distant view of a town in Holland, going towards which Wouvermans has painted two cavaliers
Weenix	66	Interior of a kitchen, with a servant-girl and still life, and numerous utensils; *very highly finished*
Cuyp	67	A landscape with cattle
L. da Vinci . . .	68	The Holy Family
W. Van de Velde. .	69	The landing of William III. at Torbay; *a capitally-painted and interesting historical picture*
F. Bartolemeo . .	70	The Virgin and Child
Backhuysen . . .	71	A sea-piece, with vessels in a fresh breeze
V. Uden	72	An extensive landscape, with figures and cattle in the foreground
Coypel	73	Venus and Cupid
Perugino	74	" Noli me tangere "
Orizonti	75	A classical landscape, with figures
Albano	76	John the Baptist
Parocel	77	A battle-piece
Poussin	78	A classical landscape

S. Ruysdael . . . 79 A post waggon, with numerous figures halting at the door of a cabaret

J. de Maubeuge . . 80 Portrait of a Princess of Burgundy in a rich dress

Claude . . . . 81 View at the mouth of the Brenta, with figures in the foreground; beautiful effect of evening sun

A. del Sarto . . . 82 Charity; *a fine composition, very richly coloured*

Titian. . . . . 83 Peter Martyr; *a finished sketch for the celebrated picture*

Backhuysen . . . 84 The landing of William III. after the breaking up of a frost; *an interesting picture*

Ditto . . . . . 85 William III. and the Duke of Schomberg on horseback, after landing; *the companion picture*

MURILLO . . . 86 A Moorish attendant with a dog and a parrot, in a landscape; *painted with great spirit and effect*

Ditto . . . . . 87 An African slave, seated, with fish and bread—the companion

VAN DYCK . . 88 The Virgin and Child; *a beautiful composition*

MURILLO . . . 89 Esau selling his birthright; *a capital picture, coloured with wonderful effect*

The Property of a Gentleman, deceased.

V. Uden . . . . 90 Christ healing the blind, in a brilliantly coloured landscape

Swaneveldt . . . 91 A landscape, with the Flight into Egypt

Morland . . . . 92 Fishing-boats and figures on a sea-shore; *a capital specimen*

P. Neefs . . . . 93 Interior of a Flemish cathedral, by torchlight

Poelemberg . . . 94 Nymphs in a landscape, with ruins

Van Tol . . . . 95 Interior of a tailor's shop

V. der Neer . . . 96 A Dutch town on a river, moonlight; *a capital picture*

P. Neefs . . . . 97 Interior of Antwerp cathedral; *an admirable specimen*

RUYSDAEL . . 98 A landscape, with a river which falls in a cascade in the foreground, over which a traveller is crossing on a wooden bridge; *a capital picture*

G. Crayer . . . . 99 David with the head of Goliah; *splendidly coloured*

V. DYCK . . . 100 THE MARRIAGE OF ST. CATHERINE. *This capital picture will be recognised as having been one of the principal ornaments of Bath House, and purchased at the sale at that Mansion. It is in a rich architectural frame*

English Pictures.

GAINSBOROUGH	101	Portrait of a lady, in a black-lace hood; *very full of character*
Ditto	102	Portrait of a gentleman
Stephanoff . . .	103	The trial-scene from the Merchant of Venice; *very richly coloured*
Ditto	104	Falstaff with Mrs. Ford and Mrs. Page
Sir D. Wilkie . .	105	A landscape view near Woodbridge, with figures; *a rare and interesting specimen*
STOTHARD . .	106	Calypso and her nymphs; *a beautifully-finished picture*
SIR JOSHUA REYNOLDS .	107	The banished lord. *This picture was presented by Sir Joshua to Dr. Capper of York*
H. PICKERSGILL, R.A. . . .	108	Hero and Leander; *full of classical feeling*
H. HOWARD, R.A.	109	Sabrina; *a very elegant composition*
J. JACKSON . .	110	Portrait of Miss Stephens; *capitally painted*
TURNER, R.A. .	111	A VIEW OF THE THAMES FROM A TERRACE AT MORTLAKE; the river is enlivened by a state-barge and other vessels; *a brilliant and magical effect of afternoon sun lights up the picture; the foliage of the row of limes is touched with a feathery and beautiful pencil*
DITTO	112	A VIEW FROM THE SAME SPOT, looking towards Chiswick and Barnes Terrace; *a beautiful ray of mid-day sun lights the water and foreground, and a charming, cool, and transparent effect pervades the picture throughout*
STANFIELD, R.A.	113	THE WRECK. Upon a rocky coast the body of a drowned mariner is cast; near it is a buoy, upon which sea-birds are perched; in the stormy distance the wreck is seen. *This capital picture was exhibited in the British Institution, and commanded universal admiration*
John Wilson . . .	114	A view on the coast of Wales; a storm passing off; a western sky is illumined by a brilliant evening sun; the agitated sea is beating upon the shore, where children are in conversation; *one of the finest pictures of the master*

JOHN BURNET . 115 THE SALMON WEIR. *This capital picture was executed by the artist during the period at which his work on light and shade was in progress, and exhibits a wonderful knowledge of it as well as rich composition*

A DIFFERENT PROPERTY.

Sir J. Reynolds . . 116 A head of a boy playing on a pipe; a spirited little picture, full of arch playfulness of expression

Sir T· Lawrence . 117 A head of a girl; a beautiful specimen, characteristic of the charm of simplicity

Gainsborough . . 118 A small whole length of Gibbon. A fine historical portrait of this eminent character, possessing vigour of expression, appropriate attitude, and energy of character, carried throughout the whole figure; he appears in the act of declaiming. The background may be supposed to represent the buildings of modern Rome

WEST & LIVESAY 119 The Royal Family. This picture was painted expressly for George III., and represents the introduction of the Duchess of York to the Royal Family. King George III., Queen Charlotte, and George IV., occupy, with the Duchess of York, the centre; immediately behind George III. are the Princesses Royal, Augusta, Elizabeth, Mary, Sophia, and Amelia, the youngest in front; the late King is in conversation with the Duke of York, who occupies the extreme right of the spectator. *From Queen Charlotte's Sale. It is engraved in mezzotinto*

WILSON . . . 120 One of the most powerful and charming pictures of this painter. The scenery is supposed to be drawn from the Rhine; the lucid transparency of the water, and the richness of the aerial tints and reflections, make it full of light and life

Sir J. Reynolds . . 121 Portrait of the Duke of Richmond and his dog

Ditto . . . . . 122 Portrait of a lady

DITTO . . . . 123 Dr. John Thomas, Lord Bishop of Rochester, Dean of Westminster, painted in the robes of the Bath

This is one of the few pictures of which Sir Joshua left a manuscript memorandum, in his curious list of experiments; it is as follows:—

"1781. Bishop of Rochester, hands light R. and Verm. and Ultramarine."

This picture is in his latest manner, in the full vigour of a long practice: he knew well how to express, by broad and vigorous touches, the individuality and reality of life.

It has been several times engraved, but all have failed to convey the speaking and refined expression of the original

SIR J. REYNOLDS 124 Portrait of Lady Montague, whole length. This is a splendid picture, in the powerful manner of Titian, and on twilled canvas, after the manner of that master: nothing in portraiture can exceed the grace, elegance, and power of this picture; the hand is (also) a model of beauty, and the background and accessories painted in the richest and most surprising manner

DITTO . . . . 125 GROUP OF LORD CLIVE AND FAMILY WITH A MALAY GIRL. This picture appears to have been painted in the year 1764, when Sir Joshua was in his 41st year, and previous to the second return of Lord Clive to India, and 20 years previous to the portrait of the Bishop of Rochester.

It may be said to be an unequalled picture of this great master of portraiture.

As an example of the care necessary to attain great excellence, this, above all the pictures of Sir Joshua Reynolds, is the most valuable to place in a national school. The exquisite care with which every minute object is painted, even to the flowered muslin of the Indian girl, the Indian gauze of the child, and the satin dress of the mother, to the finish of the ornaments and accessories; and, above all, the soul of truth and simplicity in the expression of the different heads and hands, while even the oily or smooth texture of the skin of the Malay, in contrast to that of the white, is not forgotten

FINIS.

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